The Brunner Mystique

Bilal

INTRODUCTION

This volume attempts to cover all the published artwork by Frank Brunner. It is divided into five sections for easy use, and features a chronology of Frank's comic book and magazine work.

While we have tried not to overlook or miscredit any of Frank's or his associates' work, mistakes do occur. Your help in sending us corrections and additions would be greatly appreciated.

We hope that the collector of comic artwork, as well as the comic scholar, will find this index to be an attractive and useful reference tool.

Our special thanks goes out to the following people for their invaluable help in the preparation of this volume; Frank and Jan Brunner, George Olshevsky, Bill and Carol McCloskey, Rick Bilyeu, H. Duck, Scott and Greg Philips, New York John, Don's Comic Vault, Jay Zilber. And to Clay Geerdes whose vision and encouragement inspired this project.

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Serendipity Corner
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Portland, OR 97202

March 15, 1976

NOTES ON THE USE OF THIS INDEX

In the index many unpublished credits, and elaborations of published credits will be found. These credits and additions have been supplied by very reliable sources. Also to be found are some credits which contradict the published credits. Such credits have been denoted by an asterick (*) and they **are** correct.

In the interest of economics in listing credits, if a person's name appears more than once under a specific comic or magazine title, the second appearance of the name is contracted to just the person's **last** name (Frank Brunner = Brunner; Dick Giordano = Giordano).

For items in the FANZINE and OTHER MATERIAL sections, it can be assumed that all items have been printed in black and white, **except** for paintings that have been reproduced, and where noted.

The CHRONOLOGY section covers only Frank's art which has appeared in comic books or magazines. It must be understood that this chronology reflects the order in which Frank's work was published, and **not** necessarily the order in which he worked on the material.

Artist Index Series Volume One: **The Brunner Mystique.**

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The character, "Rog 2000" (page 7) copyright Charlton Publications. Panel art on pages 3, 4, 5, 6, 9, 15, 18, 19, 20, 21, 28, 29, 31 copyright Marvel Comics Group. All other art copyright Frank Brunner.

Price per copy: $4.00

INTERVIEW

Frank Brunner's world is one of fantastic images, beautiful and alive. It is his gift to share these with us in his pictures — pictures which capture the imagination and take us for a time to another world, a world we almost know. At 27, it is generally agreed that he is one of the most exciting challengers in the field of fantasy art.

In the following words, he shares some of his background, *feelings and ideas about his work.*

INTERVIEWER: *Tell us about your early professional work.*

FRANK: Upon leaving school, I collected the usual rejection slips throughout the industry before finding someone who would take a chance on an unknown. This was Calvin Beck at Castle of Frankenstein. At this time, I was about 75% enthusiasm and 25% ability. Taking whatever free lance jobs I could get, I then went to Marvel where I was promised inking work if I took a staff job. I did, in fact, ink one Watcher story pencilled by Syd Shores, but most of this time I spent coloring and fixing up other guys' work. This I didn't understand, I mean, here they were giving someone else the jobs I wanted, and telling me to fix it up. But that's Marvel's production staff, a bunch of amateurs "fixing up" professionals' work, and I **was** of course, an amateur.

So you left Marvel disenchanted — where did you go from there and what brought you back to Marvel?

Well, during the next two years, I was out there learning to defend myself from unscrupulous publishers and editors and how to maintain one's integrity in the world of comic art. Part of this educational process took place while working for Web of Horror and Warren Publications among others. Then while taking in a job to National Lampoon, I decided to stop in at Marvel, which happened to be in the same building. The people at Marvel were always laughing and having a good time, while at National Lampoon, the "humor" magazine, people walked around dead serious and straight faced, asking each other, "Is this funny? Is this funny?" It made an interesting contrast. Roy Thomas spotted me and, having seen some of my recent work, asked me to ink a Conan cover by Gil Kane. You can guess the rest.

It took awhile for you to pick up on Dr. Strange on a regular basis. Why did your art appear so sporadically at first in Dr. Strange?

I was offered Dr. Strange almost immediately after finishing the Conan cover, but I didn't feel ready to take on the production schedule, so I did a few short horror stories to get my feet wet. I did my first issue of Doc Strange after Barry Smith had to leave the book. I worked on that from three pages of tight pencils and seventeen pages of layouts. I figured that I might be ready to handle it after that, but on my next effort the writer did not have a single good idea and I quit the strip in preference to hassling with him.

You and Steve Englehart put Dr. Strange through a tremendous evolution. What were your reasons for putting him through so much growth in so few issues?

The foremost reason was to produce the best damn comic book we knew how to do. With Dr. Strange, we had the perfect opportunity to bring up an awareness involving mysticism, philosophy and religion because we felt that was an area that comics never really touched on in earnest. Also, I wanted to explore these ideas for personal reasons and I thought they would make good reading. So we did the "One with the Universe" trip, confronted God, went into the reality/unreality theme, and finally confronted death. Not bad for ten issues, I'd say.

Why did you leave Dr. Strange? Were you tired of the character?

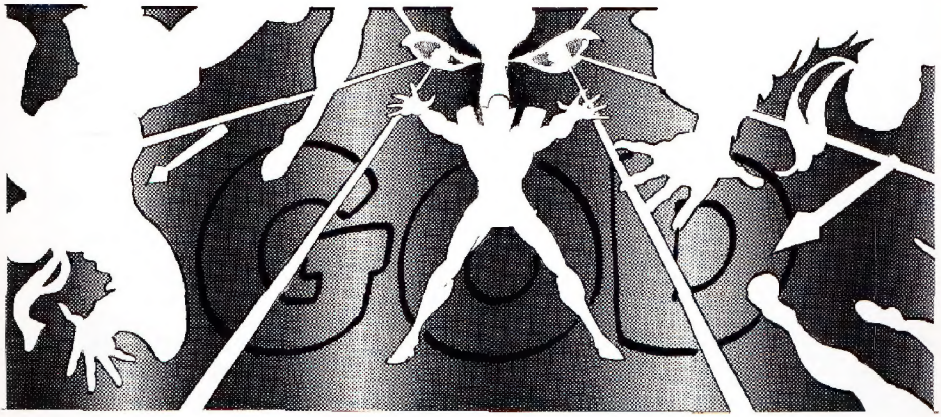
Oh, no. I loved doing Dr. Strange. But my work on it represented everything that I wanted to do and say within the context. I had a notion that he evolved beyond the point where he would go out looking for trouble. He's cosmic, his Karma is pure and, knowing all about the duality of the universe, he would cease struggling with it. Philosophically, I had to leave Doctor Strange because his learning process had come to the level where he wouldn't engage in violence, because it is nonproductive. The character became impossible in the Marvel tradition of conflict and victory — there was nothing to fight about!

Did you know that you were doing Howard when you finished with Dr. Strange?

No, I heard that Steve Gerber had been given the go ahead on the strip as a back up in Giant-Size Man-Thing, and that another artist had already been assigned to do the strip. At the cocktail party at Phil Sueling's 1974 convention, I ran into Steve and asked him how the story was coming. I discovered that it had not been started, and the story was up for grabs. I loved the Duck, so I grabbed it.

How did Howard get his own book?

God came down, excuse me, Stan came down and said, "Let there be Howard the Duck Number 1." I was in New York at the time, got together with Steve to plot the story. We sat in a restaurant for six hours, drinking wine and ignoring waiters'



frantic efforts to get rid of us, and before we knew it we had a story. I was pretty stewed by then, and just before I got into the cab, Steve said, "Now Frank, don't lose the script." So of course I left it in the cab. I called Steve and lamely explained what had happened, and we spent til six in the morning reconstructing it.

What happened on the second issue, and why did you leave the comic?

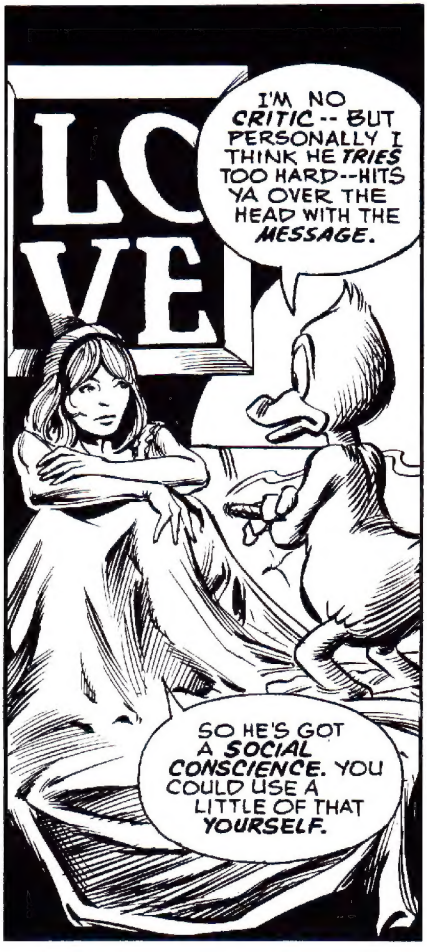
I thought that I was going to co-plot the story as is my custom, but I had nothing to do with writing Number 2. The first part arrived with everything written and art instructions, which I don't like to work from. I started drawing it just to see where it would go, and by the time I got the last section, I was locked into it. But it just wasn't the type of material I enjoy drawing. Strange as it sounds, is was just too pedestrian for my style. I love Howard. I think he's great. But I had to break it off, because I knew I was going to be disappointed with this love affair. The mundane world of Cleveland, Ohio, is not my thing. On a gut level, that's why I quit Howard. If I'm not going to enjoy a character, I'm not going to do it.

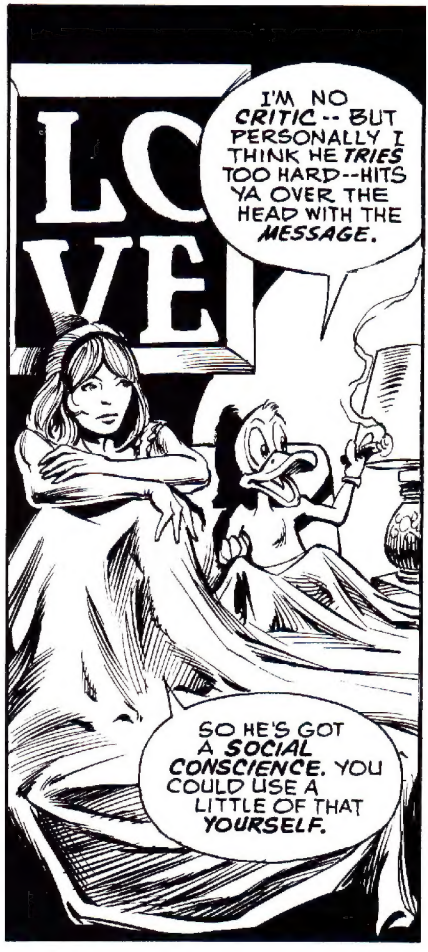
To make matters worse, I understand you had some problems with the Comics Code?

Well, actually they do take exception to the most trivial things. The Code didn't like ducks in bed with women. Think about it, they are acknowledging that this duck is a person! What could be more absurd? The ultimate absurdity is that he is naked. If he's a person, why don't they put clothes on him? It's like taking a talking tomato and saying it's obscene because it happens to be in bed with a person. Why don't they put clothes on the tomato? Actually, Code interference on that book has been greatly exaggerated. Only two panels were changed.

Is the code the major barrier in the way of literary and artistic freedom in the comic book field?

No. The Code has certain guidelines that you can get around if you really try, but the companies themselves have editorial guidelines that there's no getting around. All comics are lock-


I'M NO CRITIC -- BUT PERSONALLY I THINK HE TRIES TOO HARD--HITS YA OVER THE HEAD WITH THE MESSAGE.
SO HE'S GOT A SOCIAL CONSCIENCE. YOU COULD USE A LITTLE OF THAT YOURSELF.

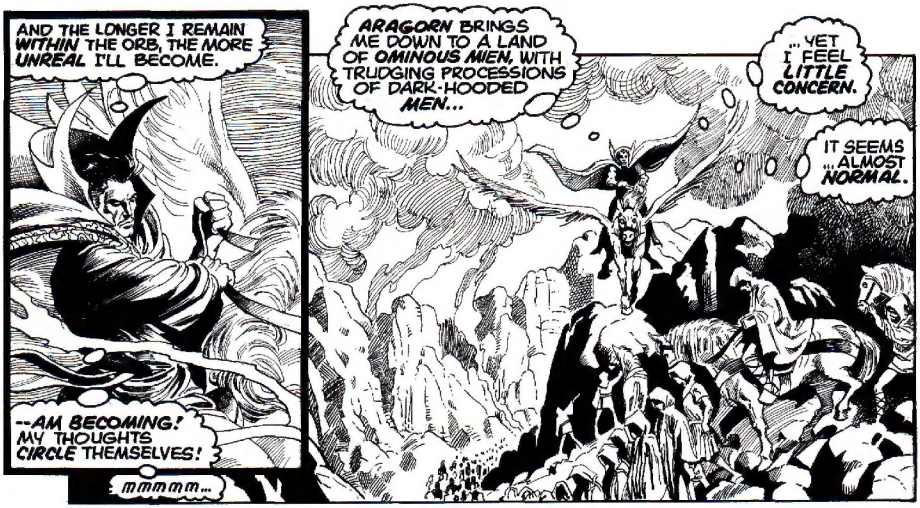

I'M NO CRITIC -- BUT PERSONALLY I THINK HE TRIES TOO HARD--HITS YA OVER THE HEAD WITH THE MESSAGE.
SO HE'S GOT A SOCIAL CONSCIENCE. YOU COULD USE A LITTLE OF THAT YOURSELF.

THE EYE OF AGAMOTTO: ONCE DR. STRANGE'S... BEFORE HIM, THE LATE, UNLAMENTED ANCIENT ONE'S...
...NOW SILVER DAGGER'S!
WITH ITS POWER, I CAN DESTROY ANY MAGICIAN! I CAN DESTROY MAGIC!
AND THEN I CAN REST.

"The monsters and villains (in *Doctor Strange*) are only symbolic of a philosophy or an idea."

— Frank Brunner

--A FACT THE VICTIM CAN SEE ONLY TOO CLEARLY!
BY THE HOARY HOSTS OF HOGGOTH! WHATEVER THAT SILVER FLASH WAS --
--IT PALES BESIDE THIS VISION OF AGONY!
HEADS -- TEN, TWENTY OF THEM --


AND THE LONGER I REMAIN WITHIN THE ORB, THE MORE UNREAL I'LL BECOME.
--AM BECOMING! MY THOUGHTS CIRCLE THEMSELVES!
mmmmm...
ARAGORN BRINGS ME DOWN TO A LAND OF OMINOUS MIEN, WITH TRUDGING PROCESSIONS OF DARK-HOODED MEN...
...YET I FEEL LITTLE CONCERN.
IT SEEMS ...ALMOST NORMAL.

ed into formulas, and each company has its own set of restrictions. If you read 25 issues of Spiderman, you'll never have to read another one. That's the major problem I see. Marvel Comics, and National too, are all locked into their own formulas and if you try to break away from them, you run into all sorts of problems. They just try to reduce it back to their own formula again.

Yet you and Steve came up with really sophisticated adult reading in Dr. Strange. How did you get away with it?

We circumvented the Marvel formula with Dr. Strange. If you take the book on a visual basis, most of the stories have the same amount of action elements, monsters, and villians that all of the other Marvel comics have. But the monsters and villians are only symbolic of a philosophy or an idea. So the kiddies can dig it, and an adult could read it and dig it as well. We enjoyed doing that; adhering to the Marvel formula but expanding on it. The Marvel formula **is** successful, it's just so damn boring after awhile.

*What are the major differences between Marvel Comics, undergrounds, and a publication such as Star*Reach?*

The undergrounds went berserk in the opposite direction of Marvel Comics. They went into a formula too, only it was piss, shit and fuck. That also makes for boring, repetitive garbage. What I'm trying to do, in a publication like Star*Reach for example, is get the best of both worlds, where you can approach it like a novel. You can write a sex novel, or you can write a **good** novel with sex in it. In Star*Reach, Mike Friedrich is providing the opportunity for artists and writers to explore their own creativity beyond the formulas, and to keep the rights to their creations.

How do you rate the comic media as a whole?

The comic book media can be compared to movies. Ninety per cent of all movies suck. The public doesn't realize it, but there's movies you never see, they're never released to the theaters, they're so bad. And juvenile. You've got all these Kung Fu movies and all this crap out there, it's all made for eight year olds. You might dig Kung Fu, and there might be a few good ones, but most of them are trash. Comic books are in the same situation. Unfortunately, the only thing most people see is the trash. And they think that all comics are that way. If you were a movie reviewer, and you only went to see bad movies, what would you think about them? That's the trouble, comics don't have a very good front image in the public mind. The publishers and editors also reflect that; they almost go out of their way to put out trash.

I really think that the comic medium in general is great if the people involved have good ideas and are in total agreement upon what they are doing. Otherwise what happens most of the time is a weak compromise. The publisher wants one thing, the writer wants another thing, the artist wants something else, and the Code wants something else. So what you get is a pile of mud. The best situation is when you're left alone.

Comic books seem to be taking over your apartment. Why do you collect comics?

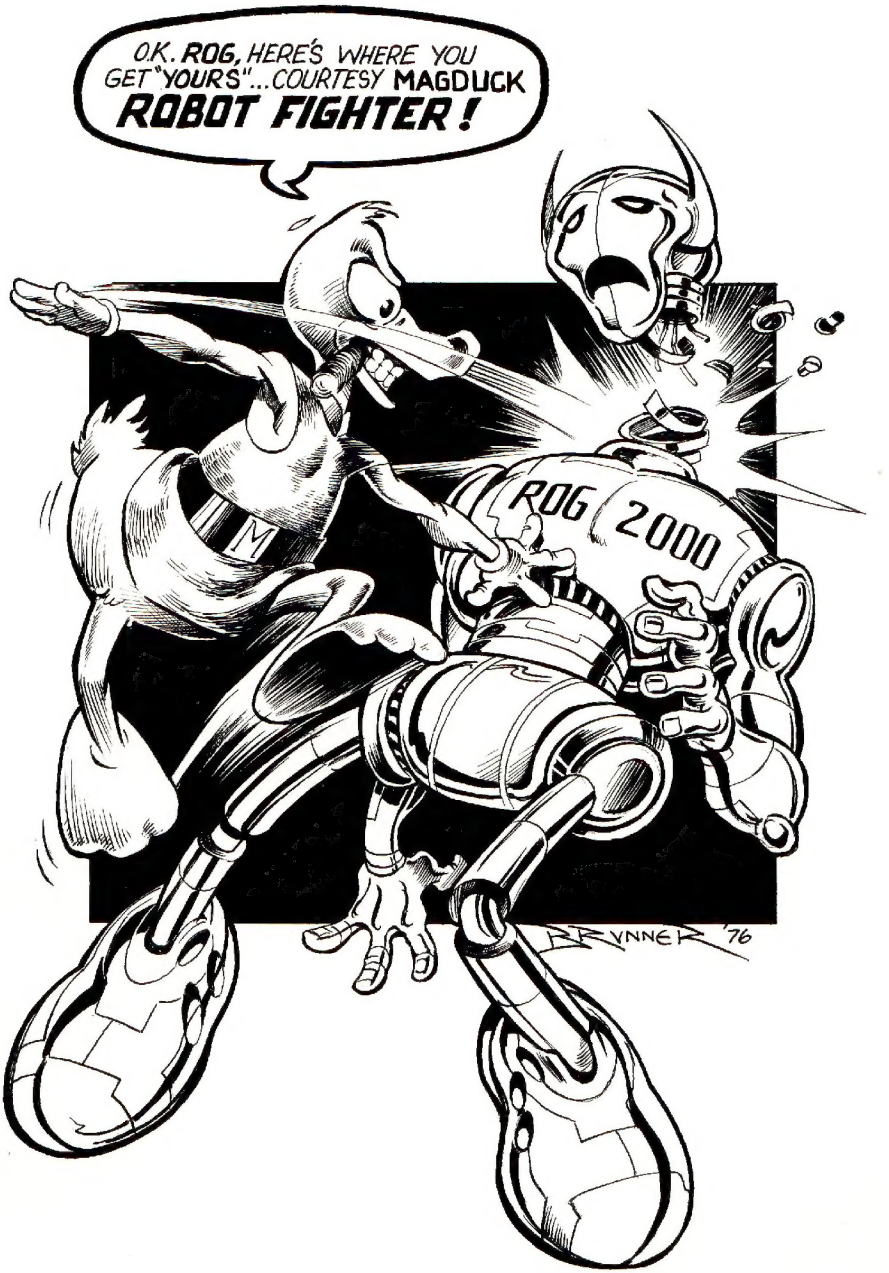
I really don't collect comics — they collect me. I have alot of them because Marvel sends me all of theirs, and I buy the Nationals that are interesting mainly to look at the art. I'm always interested in what other artists are doing. I don't buy comics for characters or even stories, although I do like to read a good story. To me, unless there is a really top notch plot and story line, a comic just isn't worth reading. The artwork is always worth looking at because it is universal in its appeal.

What are you working on now, and what are your plans for the future?

I have been involved in a series of posters — the third color poster just came out, and I'm working on the next one. I enjoy exploring art in the form of wall decoration as opposed to comics, because the amount of control I have enables me to do the finest finished product possible. I hope to continue Dragonus' Evolution in Star*Reach. My pet project is Redman's Odyssey, which will unfold a cosmic future for the American Indian. I hope to publish it myself through Looking Glass Productions. It will be a graphic novel, taking place in several different times and planets. It's a fantasy about the spiritual development of the American Indian beyond his near extinction in this country.

So are you using comics as a stepping stone to more profitable endeavors as so many other artists have done?

To really experience myself through my art, I don't want to rule out anything, including comics. I want to do everything— posters, prints, paintings, book covers, record jackets, illustrations, and comic books. I guess the only limitation is time. But the end is nowhere in sight.


O.K. ROG, HERE'S WHERE YOU GET "YOURS"... COURTESY MAGDUCK
ROBOT FIGHTER!
ROG 2000
'76

FRANK BRUNNER

DR. STRANGE
MARVEL COMICS GROUP
APPROVED BY THE COMICS CODE AUTHORITY
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DOCTOR
STRANGE
BRUNNER

BERNNER '72

FRANK BRUNNER '72

BRUNNER '72

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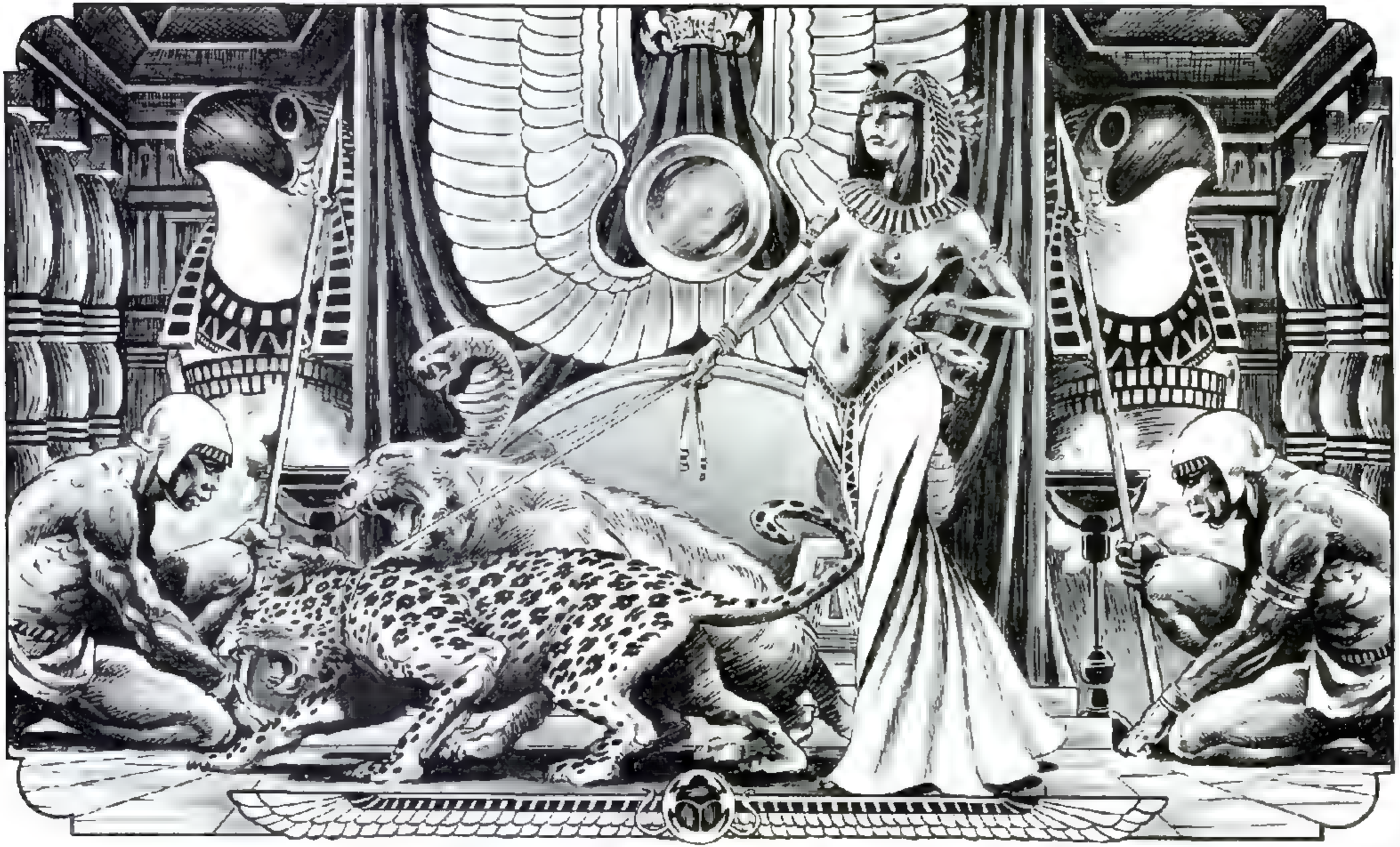
BRUNNER



COMIC BOOK STORIES

BRUTE

#3 July 1975 19 pg.
"Live Or Let Die"
Gary Friedrich, writer, Alan Weiss, pencils (assisted by Frank Brunner & Jim Starlin); *Jack Abel, inks; Alan Kupperberg, colors*

CHAMBER OF CHILLS

#2 Jan. 1973 8 pg.
"The Monster From The Mound"
Gardner Fox, writer; Frank Brunner, pencils & inks

#3 Mar. 1973 8 pg.
"The Thing On The Roof"
Roy Thomas, writer; Brunner, pencils & inks

#4 May 1973 9 pg.
"The Opener Of The Crypt"
John Jakes, writer, Brunner, pencils & inks

DOCTOR STRANGE

#1 June 1974 18 pg.
"Through An Orb Darkly"
Steve Englehart, writer; Frank Brunner, co-plot & pencils, Dick Giordano, inks; Glynis Wein, colors

#2 Aug. 1974 18 pg.
"A Seperate Reality"
Englehart, writer; Brunner, co-plot & pencils; Giordano, inks; Frank & Jan Brunner, colors

#3 Sep. 1974 1½ pg.
"Amidst The Madness"
Englehart, writer, Brunner, co-plot; Brunner & Alan Weiss, pencils & inks; Frank & Jan Brunner, colors

#4 Oct. 1974 18 pg.
"Where Bound'ries Decay"
Englehart, writer, Brunner, co-plot & pencils; Crusty Bunkers, inks; Linda Lessmann, colors*

#5 Dec. 1974 17 pg.
"Cloak And Dagger"
Englehart, writer; Brunner, co-plot & pencils; Giordano, inks; Bill Mantlo, colors

GIANT-SIZE MAN-THING

#4 May 1975 9 pg.
"Frog Death" (Howard the Duck)
Steve Gerber, writer; Frank Brunner, pencils & inks; Frank & Jan Brunner, colors

#5 Aug. 1975 10 pg.
"Hellcow" (Howard the Duck)
Gerber, writer; Brunner, pencils; Tom Palmer, inks; Glynis Wein, colors

HOWARD THE DUCK

#1 Jan. 1976 19 pg.
"Howard The Barbarian"
Steve Gerber, writer; Frank Brunner, co-plot & pencils; Steve Leialoha, inks; Frank & Jan Brunner, colors

#2 Mar. 1976 18 pg.
"Cry Turnip"
Gerber, writer, Brunner, pencils; Leialoha, inks; Michele Wolfman, colors; Jim Starlin, layouts (pgs. 6-31)

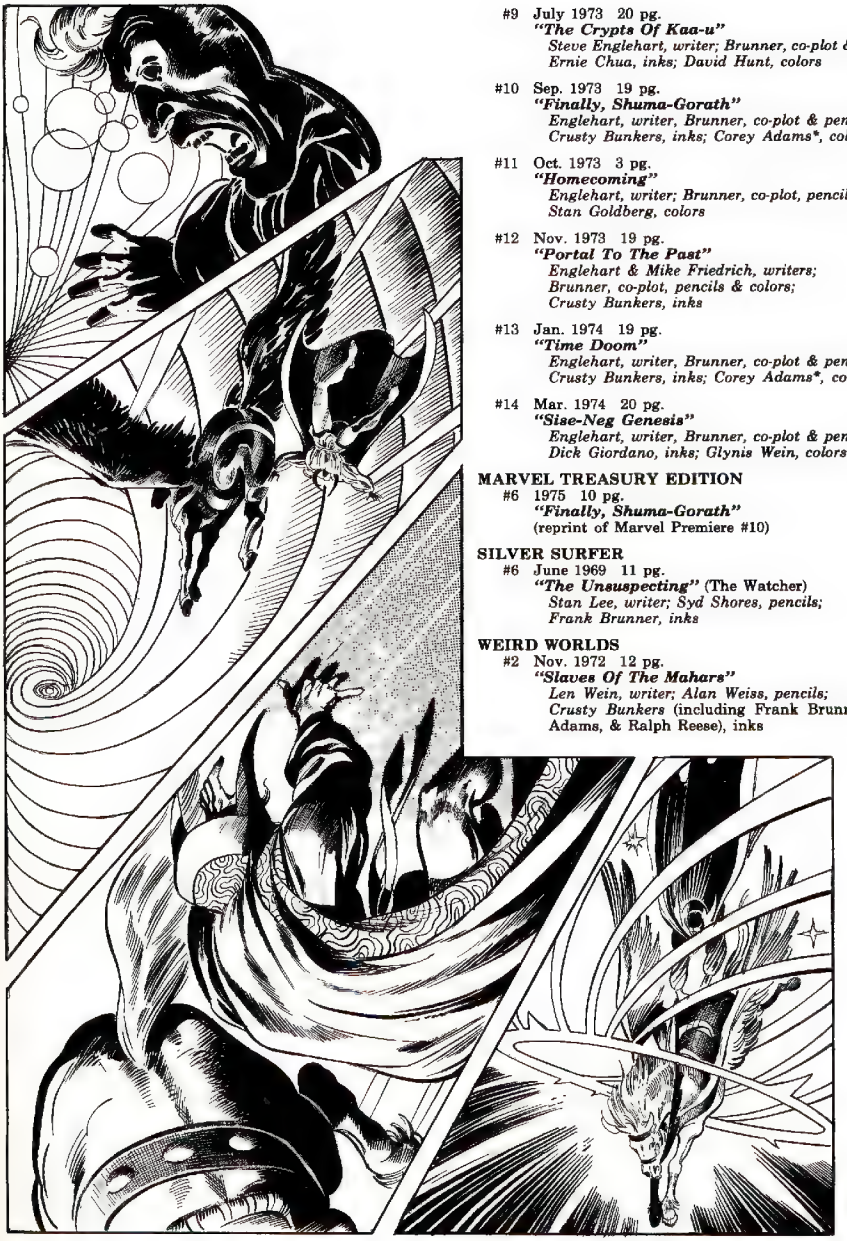
IRON MAN

#72 Jan. 1975 17 pg.
"Convention Of Fear"
Mike Friedrich, writer; George Tuska, pencils; Vince Colletta, inks; Stan Goldberg, colors (cameo appearance by Frank & Jan Brunner, drawn by Frank; pg. 14)

MARVEL PREMIERE (Doctor Strange)

#4 Sep. 1972 20 pg.
"The Spawn Of Sligguth"
Archie Goodwin, writer; Barry Smith, pencils (pgs. 1-3) *& layouts; Frank Brunner, finished art; George Roussos, colors*

#6 Jan. 1973 20 pg.
"The Shambler From The Sea"
Gardner Fox, writer; Brunner, pencils; Ralph Reese (pgs. 1,2) *& Sal Buscema, inks*



#9 July 1973 20 pg.
"The Crypts Of Kaa-u"
Steve Englehart, writer; Brunner, co-plot & pencils; Ernie Chua, inks; David Hunt, colors

#10 Sep. 1973 19 pg.
"Finally, Shuma-Gorath"
Englehart, writer, Brunner, co-plot & pencils; Crusty Bunkers, inks; Corey Adams, colors*

#11 Oct. 1973 3 pg.
"Homecoming"
Englehart, writer; Brunner, co-plot, pencils & inks; Stan Goldberg, colors

#12 Nov. 1973 19 pg.
"Portal To The Past"
Englehart & Mike Friedrich, writers; Brunner, co-plot, pencils & colors; Crusty Bunkers, inks

#13 Jan. 1974 19 pg.
"Time Doom"
Englehart, writer, Brunner, co-plot & pencils; Crusty Bunkers, inks; Corey Adams, colors*

#14 Mar. 1974 20 pg.
"Sise-Neg Genesis"
Englehart, writer, Brunner, co-plot & pencils; Dick Giordano, inks; Glynis Wein, colors

MARVEL TREASURY EDITION

#6 1975 10 pg.
"Finally, Shuma-Gorath"
(reprint of Marvel Premiere #10)

SILVER SURFER

#6 June 1969 11 pg.
"The Unsuspecting" (The Watcher)
Stan Lee, writer; Syd Shores, pencils; Frank Brunner, inks

WEIRD WORLDS

#2 Nov. 1972 12 pg.
"Slaves Of The Mahars"
Len Wein, writer; Alan Weiss, pencils; Crusty Bunkers (including Frank Brunner, Neal Adams, & Ralph Reese), inks

BRUNNER

COMIC BOOK COVERS

(Pencils and inks by Frank Brunner on all covers, unless otherwise noted. Colorist credited where known.)

CAPTAIN AMERICA
#115 July 1969 *Marie Severin, pencils; Frank Giacoia and Frank Brunner, inks; Brunner, colors*

CHAMBER OF CHILLS
#4 May 1973 *Brunner, colors*

CONAN THE BARBARIAN
#17 Aug. 1972 *Gil Kane, pencils; Frank Brunner, inks*

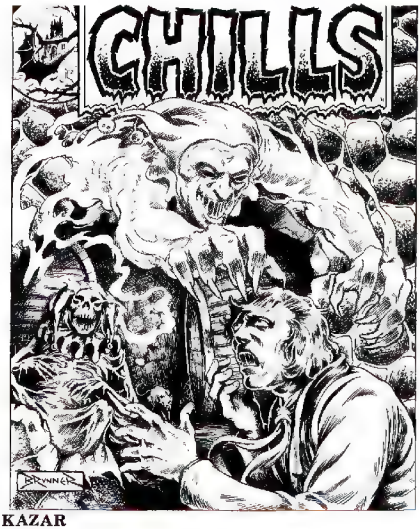
DOCTOR STRANGE
#181 July 1969 *Gene Colan, pencils & inks; Frank Brunner, colors* (Frank also re-drew the background)

DOCTOR STRANGE
#1 June 1974 *Brunner, colors*
#2 Aug. 1974 *Brunner, colors*
#3 Sep. 1974 *Brunner, colors*
#4 Oct. 1974 *Glynis Wein, colors*
#5 Dec. 1974 *Jim Starlin, colors*
#6 Feb. 1975 *Brunner, colors*

FEAR (Man-Thing)
#15 Aug. 1973 *Glynis Wein, colors*
#16 Sep. 1973 *Brunner, colors*
#17 Oct. 1973 *Glynis Wein, colors*

GIANT-SIZE MAN-THING
#4 May 1975 *Glynis Wein, colors*

HOWARD THE DUCK
#1 Jan. 1976 *Glynis Wein, colors*
#2 Mar. 1976



KAZAR
#4 July 1974 *Brunner, colors*

MAN-THING
#1 Jan. 1974 *Glynis Wein, colors*

MARVEL PREMIERE (Doctor Strange)
#9 July 1973
#10 Sep. 1973 *Glynis Wein, colors*
#11 Oct. 1973
#12 Nov. 1973 *Glynis Wein, colors*
#13 Jan. 1974 *Brunner, colors*
#14 Mar. 1974 *Glynis Wein & George Roussos, colors*

MARVEL TREASURY EDITION (Doctor Strange)
#6 1975 *Glynis Wein, colors* (Front and back covers by Brunner)

SILVER SURFER
#7 Aug. 1969 *John Buscema, pencils & inks; Frank Brunner, colors*

STRANGE TALES (Golem)
#177 Dec. 1974 *Glynis Wein, colors*

SUB-MARINER
#16 Aug. 1969 *Marie Severin, pencils; Frank Giacoia, inks; Frank Brunner, colors*

SUPER-TEAM FAMILY (Flash & Hawkman)
#3 Mar. 1976

SUPERNATURAL THRILLERS (Living Mummy)
#11 Feb. 1975 *Glynis Wein, colors*

TOMB OF DRACULA
#12 Sep. 1973 *Frank Brunner, pencils; Tom Palmer, inks*

VAULT OF EVIL
#3 June 1973 *Glynis Wein, colors*
#4 Aug. 1973 *Brunner, colors*

T. BRUNNER '74

BLACK AND WHITE
MAGAZINES AND TABLOIDS

STORIES AND COVERS FOR BLACK AND WHITE MAGAZINES

CASTLE OF FRANKENSTEIN
#12 1968 2 pg.
"Smash Gordon"
Frank Brunner, writer, pencils & inks

#13 1969 8 pg.
"Carnak" Part I
Brunner, writer, pencils & inks

#14 1969 7 pg.
"Carnak" Part II
Brunner, writer, pencils & inks

#15 1970 2 pg.
"Smash Gordon"
Brunner, writer, pencils & inks
COVER — *Oil painting titled "Nightcraft"*

#17 Oct. 1971
COVER — *Untitled oil painting*

CREEPY
#39 May 1971 7 pg.
"Harvest Of Horror"
Phil Seuling, writer;
Frank Brunner, pencils & inks

#45 May 1972 8 pg.
"What Rough Beast"
Jan Strand, writer, Brunner, pencils & inks

EERIE
#35 Sep. 1971 6 pg.
"Comet's Curse"
Buddy Sanders, writer; Frank Brunner, pencils & inks

FOR MONSTERS ONLY
#9 Sep. 1971 7 pg.
"Exhibit Six"
Frank Brunner, writer;
Martin J. Arbunich, pencils & inks

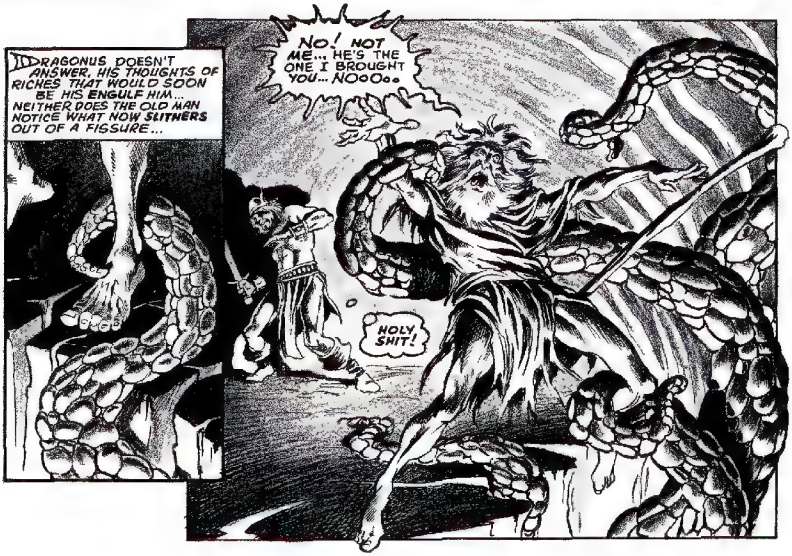
MASTERS OF TERROR
#1 July 1975 8 pg.
"The Horror From The Mound"
(reprint of Chamber of Chills #2)
(Reworked for B&W publication by Duffy Vohland)

MONSTERS UNLEASHED
#2 Sep. 1973 8 pg.
"Sword Of Dragonus"
(reprint of Phase #1)

#11 Apr. 1975
COVER — *Watercolor painting of "Gabriel, Devil Hunter"; Dick Giordano, layout*

SAVAGE SWORD OF CONAN
#8 Oct. 1975
COVER — *Watercolor and acrylic painting*

STAR*REACH
#3 1975 10 pg.
"The Wizard's Venom" (Dragonus)
Frank Brunner, writer, pencils & inks
COVER (wrap around) — *Watercolor painting titled, "Dragonus, the Last Barbarian"*


DRAGONUS DOESN'T ANSWER. HIS THOUGHTS OF RICHES THAT WOULD SOON BE HIS ENGULF HIM... NEITHER DOES THE OLD MAN NOTICE WHAT NOW SLITHERS OUT OF A FISSURE...
NO! NOT ME... HE'S THE ONE I BROUGHT YOU... NOOOoo
HOLY SHIT!

ILLUSTRATIONS FOR TEXT FEATURES OF BLACK AND WHITE MAGAZINES

UNKNOWN WORLDS OF SCIENCE FICTION

#1 Jan 1975 4 pg.
"A Funny Thing Happened On The Way To Mongo" (Smash Gordon)
(reprint of Heritage #1a)

#2 Mar. 1975 5 pg.
"Prologue" and "Epilogue"
Tony Isabella, writer; Frank Brunner, pencils; Klaus Janson, inks

#4 July 1975
COVER — *Watercolor painting titled, "Enchanted Village"*

#6 Nov. 1975
COVER — *Watercolor painting titled "Behold the Man"*

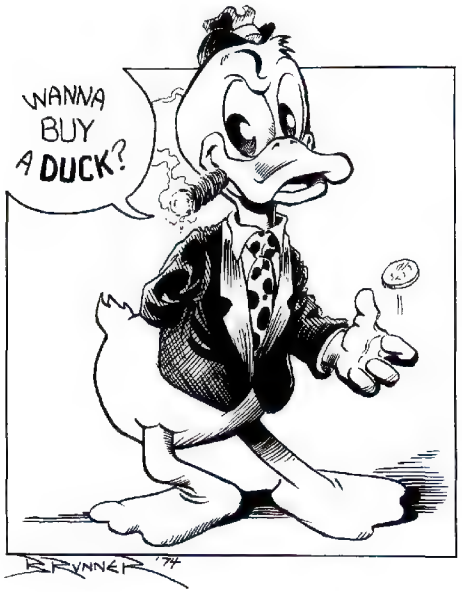
VAMPIRELLA

#10 Mar. 1971 7 pg.
"Eye Of Newt, Toe Of Frog"
Gerry Conway, writer; Frank Brunner, pencils & inks

#12 July 1971 1 pg. (inside front cover)
"The Sirens"
Brunner, writer, pencils & inks

WEB OF HORROR

#3 Apr. 1970 1 pg. (inside front cover)
Terry Disson, writer; Frank Brunner, pencils & inks
7 pg.
"Santa's Claws"
Brunner, writer, pencils & inks



CASTLE OF FRANKENSTEIN

#15 1970 2 pg.
"The Men Behind The Comics: Brunner"
(interview)
Frank Brunner, illustrator
(4 illustrations pgs. 36, 37)

CREEPY

#10 Sep. 1966 2 pg.
"Creepy Fan Club Page"
(Brunner illustration on pg. 20)

#14 Apr. 1967 2 pg.
"Creepy Fan Club Page"
(Brunner illustration on pg. 29)

HAUNT OF HORROR (digest)

#1 June 1973 20 pg.
"The First Step"
John K. Diomede, author; Frank Brunner, illustrator
(2 illustrations pgs 56-57 & 66)

#2 Aug. 1973 10 pg.
"Kilbride"
Ron Goulart, author; Brunner, illustrator
(2 illustrations pgs. 84-85 & 92)

SAVAGE TALES

#2 Oct. 1973 5 pg.
"Robert E. Howard: Lone Star Fictioneer"
Glen Lord, author; abridged by Roy Thomas; Frank Brunner and George Barr, illustrators
(4 Brunner illustrations pgs. 30-33)

#3 Feb. 1974 7 pg.
"The Crimson Bell"
Ray Capella, author; Al Williamson and Frank Brunner, illustrators
(1 Brunner illustration pg. 34)

TABLOIDS

A&D HIGHLIGHTS (High School of Art & Design, Manhatten, school newspaper)
Oct., Nov., Dec. 1967
"Blotman" (One strip each issue)
Frank Brunner, writer, pencils & inks

CHANGES (Rock music newspaper)
V.1 #1-7 June 1 - Sep. 1, 1969 2 pgs. (each)
"Justice And The Observer" Chapter 1-7 (One chapter each issue, pg. 30, 31)
Charles Mingus III & Frank Brunner, writers; Brunner, pencils & inks

CRAWDADDY (Rock music newspaper)
Apr. 16, 1972 1 pg. "Tales Of Lost Atlantis" Chapter 1, pg. 23
Apr. 30, 1972 1 pg. "The Tower Of Darkness" Chapter 2, pg. 23
May 14, 1972 1 pg. "Moment Of Corruption" Chapter 3, pg. 23
Mike Olshan, writer; Frank Brunner, pencils, inks & colors

MONSTER TIMES

#24 July 1973 2 pg.
"Werewolf Goes West" pg. 20, 21
Nicola Cuti, writer; Frank Brunner, pencils & inks

FANZINES

ACBA SKETCHBOOK 1973
Full page illustration of Dr. Strange

ACBA SKETCHBOOK 1975
Full page illustration of winged woman; pg. 23

ASPECT #2 Mar. 1970
Frank drew three spot illustrations and the back cover

BAY CON 1 PROGRAM BOOK 1975
Two page center collage of Dr. Strange and Howard the Duck

COMIC READER #108 July 1974
COVER (illustration of Dr. Strange)

COSMICON PROGRAM BOOK 1972
Full page illustration by Brunner; pg. 9

COTATI CON '73 PROGRAM BOOK
COVER (illustration of Dr. Strange)

CREATION CON 1974 PROGRAM BOOK
Full page illustration by Brunner; pg. 1

FANDOM FUNNIES #1 Feb. 1975
"The Comical Reader"
COVER (illustration of Howard the Duck)

HEMOGOBLIN #1 Nov. 1972
COVER

HERITAGE #1a 1972
4 pg., "A Funny Thing Happened On The Way To Mongo" (Smash Gordon)
Frank Brunner, writer, pencils & inks
1 pg., full page illustration of Flash Gordon by Brunner

HERITAGE PRESENTS AMORA 1971
Illustrated logo on inside front cover by Brunner

I'LL BE DAMNED #4 Jan. 1971
Frank drew one full page illustration and the back cover

INFINITY #2 1970
COVER — Oil painting by Brunner titled "Dragon Seed" (reproduced in black and white)
Two full page illustrations; pgs. 6, 27

INFINITY #3 1972
COVER — Oil painting titled "Temple of Isis"
Three full page illustrations, three spot illos, and a six page interview with Brunner

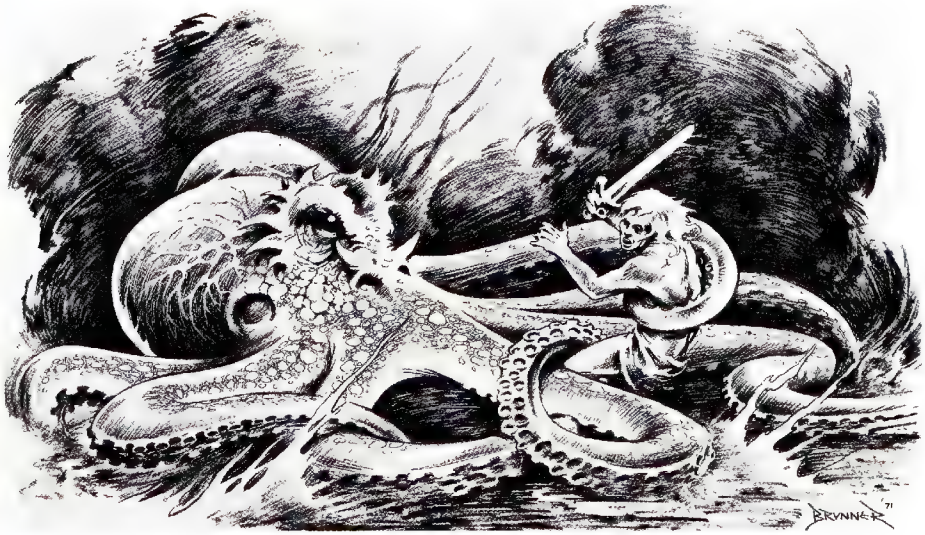
INFINITY V.2 #3 1972
Full page illustration by Brunner

INFINITY #4 1972
"Brunner Portfolio"; five full page illustrations

INFINITY #5 1973
2 pg., "Tarzan's Chicago Adventure"
Mike Olsen, writer; Frank Brunner, pencils & inks
"Creation Con Report", spot illo by Brunner on the first page

MONDO CON 1971 PROGRAM BOOK
Two full page illustrations by Frank; pgs. 19, 24

NEW YORK COMIC ART CONVENTION 1971 PROGRAM BOOK
Full page illustration titled "Redman's Odyssey"



NEW YORK COMIC ART CONVENTION 1972 PROGRAM BOOK
Full page illustration of Dr. Strange; pg. 56

PHASE #1 1971
8 pg., "Sword of Dragonus"
Chuck Robinson, writer;
Frank Brunner, pencils & inks

PROMETHEAN ENTERPRISES #5 1974
Two, half page illustrations by Brunner

REALITY #1 Nov. 1970
5 pg., "Endless Chain"
Joe Manfredini, writer; Frank Brunner, pencils & inks

REALITY #2 1971
Two page center by Brunner

REH: LONE STAR FICTIONEER #2 Summer, 1975
Full page illustration of Bran Mak Morn; pg. 33

SLUG #5 Spring, 1976
Color back cover illustration of Dr. Strange;
Frank Brunner, pencils; John McLaughlin, inks;
Brent Anderson, colors

SPA FON #5 1969
Full page illustration by Frank Brunner

STREET ENTERPRISES BENEFIT PORTFOLIO 1975
Half page illustration (reprint of cover of Comic Reader #108)

THIS IS LEGEND #1 1970
Two page center by Brunner

OTHER MATERIAL

ADVERTISING

BAY CON 1 PROGRAM BOOK 1975
Full page ad for four comic shops by Brunner, Starlin, Englehart, Weiss, Bell and Orzechowski (includes Brunner's Howard the Duck)

BAY CON 1 PROGRESS REPORT #2 1975
Full page ad (same as above)

BUYER'S GUIDE FOR COMIC FANDOM
#110 — Dec. 26, 1975; full page ad for the "Dr. Strange Nostalgia Kit" for Looking Glass Productions by Brunner; pg. 49

#112, 115, 117, 119 — Jan. 9 - Feb. 27, 1976; full page ads for "Alias Scar Face Duck" poster for Dark Eagle by Brunner; pgs. 49, 19, 4, 8

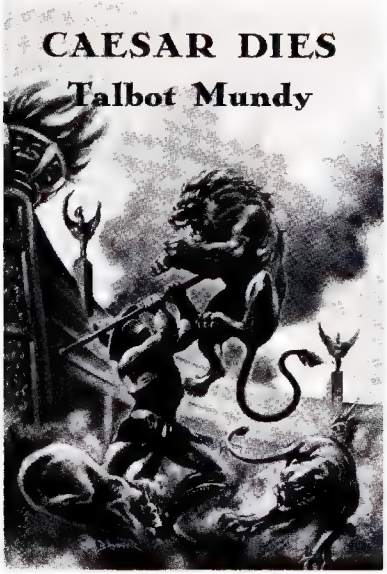
#118, 119 — Feb. 20, 27, 1976; full page ads for the "Fantastic Universe of Frank Brunner" and "Hell Hound" posters for Earthart Graphics by Brunner; pgs. 49, 54 (½ pg.)

COMIC BOOK PRICE GUIDE #5 1975
Full page ad for Colorado Comics

HERITAGE 1a 1971
One-third page illustrated logo by Brunner for the advance order flyer

MASTERS OF TERROR #2 Sep. 1975
Half page ad for UWOSF #6
Frank Brunner, pencils; Duffy Vohland, inks

UNKNOWN WORLDS OF SCIENCE FICTION #4
July 1975
Full page ad for UWOSF #5
Frank Brunner, pencils; Duffy Vohland, inks



BOOK COVERS

CAESAR DIES
by Talbot Munday, Centaur Press, N.Y., 1973
The cover is an untitled oil painting depicting a warrior and a lion

SCIENCE FICTION READER'S GUIDE
ed. by L. David Allen, Centenial Press, Lincoln, Neb., 1974
The cover is a watercolor painting titled "Collage"

FINE ART PRINTS

MIDDLE EARTH PORTFOLIO 1974
"FLESH AND FANTASY"
1020 sets of seven prints each published, all signed and numbered, in addition, Frank hand colored twenty of these sets

MIDDLE EARTH PORTFOLIO 1976
"BRAN MAK MORN"
1020 sets of seven prints each published, all signed and numbered, in addition, Frank hand colored twenty of these sets.

REH PORTFOLIO 1976
1000 sets of ten prints each, all signed and numbered (1 print, "Bran Mak Morn", drawn, signed and numbered by Frank)

POSTERS AND PINUPS

"ALIAS SCAR FACE DUCK" 1976
Full color poster from the acrylic painting by Brunner; 600 signed and numbered; published by Dark Eagle

"CLEOPATRA" 1976
Poster drawn by Brunner; 1000 printed with 200 signed, and 200 signed and numbered; published by Earthart Graphics

"THE FANTASTIC UNIVERSE OF FRANK BRUNNER" 1976
Full color poster drawn by Brunner; 1500 printed with 100 signed, and 500 signed and numbered, published by Earthart Graphics

"HELL HOUND"
Although this poster was advertised it probably will not be released

MARVEL TREASURY EDITION #6 1975
Two page color pinup of Dr. Strange, Clea, and the Ancient One; pgs. 58, 59

"MERLIN AND THE HOMONCULUS" 1976
Full color poster from the watercolor painting by Brunner; 600 signed and numbered; published by Dark Eagle

MONSTERS UNLEASHED #5 Apr. 1974
Two page pinup of the Man-Thing (reprint of the cover of Man-Thing #1); inside front and back covers

"PELLUCIDAR"
1971 — poster drawn and published by Brunner, 300 printed on heavy stock paper
1973 — poster published on light stock paper by the Monster Times

"PREHISTORIC WORLD"
1973 — poster drawn by Brunner, published by the Monster Times
1975 — color poster published in Monster Times #40, Apr. 1975; pg. 16, 17

"REDMAN'S ODYSSEY"
1971 — poster drawn and published by Brunner, 300 printed on heavy stock paper
1973 — poster published on light stock paper by the Monster Times

MISCELLANEOUS

CATERPILLAR T-SHIRT 1974
200 produced and sold by Frank and Jan Brunner; drawing by Frank

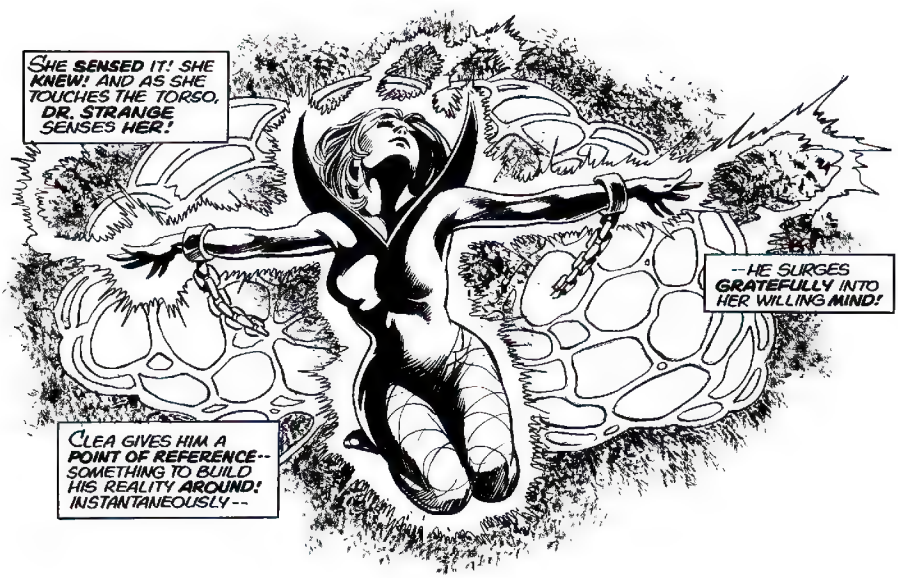
MIGHTY MARVEL CALENDER FOR 1975
February — full page color illustration of Dr. Strange (reprint of the cover of Marvel Premiere #14)

MIGHTY MARVEL BICENTENNIAL CALENDER 1976
October — full page color illustration of Marvel's monsters

7-11 MARVEL SUPERHERO SLURPY CUPS 1975
"Doctor Strange" from Marvel Premiere #9, pg. 1
"Clea" from Doctor Strange #5, pg. 16

WIN MAGAZINE Feb. 1, 1969
Frank Brunner, illustrator
(Seven full page portraits of political figures; pgs. 7, 10, 14, 18, 22, 26, 32)

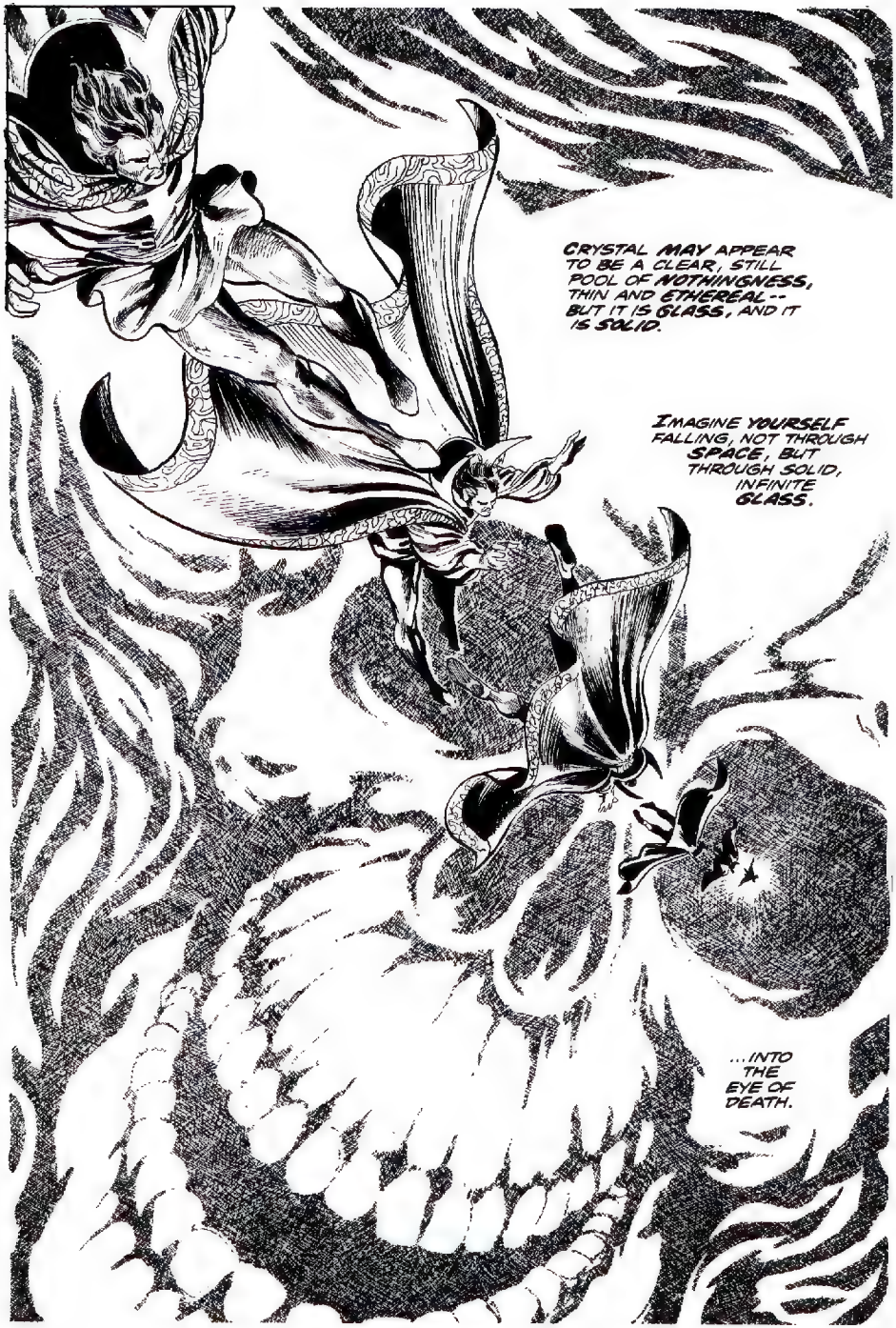
WINGED WOMAN T-SHIRT 1976
Produced and sold by Frank and Jan Brunner; drawing by Frank (from ACBA Sketchbook, 1975)


SHE SENSED IT! SHE KNEW! AND AS SHE TOUCHES THE TORSO, DR. STRANGE SENSES HER!
--HE SURGES GRATEFULLY INTO HER WILLING MIND!
CLEA GIVES HIM A POINT OF REFERENCE-- SOMETHING TO BUILD HIS REALITY AROUND! INSTANTANEOUSLY--

CHRONOLOGY

Sep.	1966	Creepy #10
Apr.	1967	Creepy #14
	1968	Castle of Frankenstein #12
	1969	Castle of Frankenstein #13
	1969	Castle of Frankenstein #14
June	1969	Silver Surfer #6
July	1969	Captain America #115 Doctor Strange #181
Aug.	1969	Silver Surfer #7 Sub-Mariner #16
	1970	Castle of Frankenstein #15
Apr.	1970	Web of Horror #3
Mar.	1971	Vampirella #10
May	1971	Creepy #39
July	1971	Vampirella #12
Sep.	1971	Eerie #35
Oct.	1971	Castle of Frankenstein #17
May	1972	Creepy #45
Aug.	1972	Conan the Barbarian #17
Sep.	1972	Marvel Premiere #4
Nov.	1972	Weird Worlds #2
Jan.	1973	Chamber of Chills #2 Marvel Premiere #6
Mar.	1973	Chamber of Chills #3
May	1973	Chamber of Chills #4
June	1973	Haunt of Horror #1 Vault of Evil #3
July	1973	Marvel Premiere #9
Aug.	1973	Fear #15 Haunt of Horror #2 Vault of Evil #4
Sep.	1973	Fear #16 Marvel Premiere #10 Monsters Unleashed #2 Tomb of Dracula #12
Oct.	1973	Fear #17 Marvel Premiere #11 Savage Tales #2
Nov.	1973	Marvel Premiere #12
Jan.	1974	Man-Thing #1 Marvel Premiere #13
Feb.	1974	Savage Tales #3
Mar.	1974	Marvel Premiere #14
Apr.	1974	Monsters Unleashed #5
June	1974	Doctor Strange #1
July	1974	Kazar #4
Aug.	1974	Doctor Strange #2
Sep.	1974	Doctor Strange #3
Oct.	1974	Doctor Strange #4
Dec.	1974	Doctor Strange #5 Strange Tales #177
	1975	Marvel Treasury Edition #6
	1975	Star*Reach #3
Jan.	1975	Iron Man #72 Unknown Worlds of Science Fiction #1
Feb.	1975	Doctor Strange #6 Supernatural Thrillers #11
Mar.	1975	Unknown Worlds of Science Fiction #2
Apr.	1975	Monsters Unleashed #11
May	1975	Giant-Size Man-Thing #4
July	1975	Brute #3 Masters of Terror #1 Unknown Worlds of Science Fiction #4
Aug.	1975	Giant-Size Man-Thing #5
Aug.	1975	Savage Sword of Conan #8
Nov.	1975	Unknown Worlds of Science Fiction #6
Jan.	1976	Howard the Duck #1
Mar.	1976	Howard the Duck #2 Super-Team Family #3

BRUNNER


CRYSTAL MAY APPEAR TO BE A CLEAR, STILL POOL OF NOTHINGNESS, THIN AND ETHEREAL -- BUT IT IS GLASS, AND IT IS SOLID.
IMAGINE YOURSELF FALLING, NOT THROUGH SPACE, BUT THROUGH SOLID, INFINITE GLASS.
...INTO THE EYE OF DEATH.

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FINE ART T-SHIRT

BY BRUNNER

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